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ABSTRACT

This handbook is intended for use by institutions in marketing their continuing education programs. A section on "Devising Your Strategy" looks at identifying a target audience, determining the marketing approach, and developing a marketing plan and promotional techniques. A discussion of media options looks at the advantages and disadvantages of direct mail, newspapers, national trade magazines, and radio; provides a form for promotion planning; and includes an outline of promotional copy strategies, a direct mail checklist, and guides to writing direct mail copy, broadcast public service announcements, and news releases. A section is devoted to designing the direct mail piece, including a checklist for promotion copy and a direct mail production schedule. A production primer for working with printers covers the ingredients of a printed piece, planning the printing schedule, preparing copy for the typesetter, sample copy guideline sheets, proofreader's marks, formats, printing types, costs and how the printer charges, evaluating the printing quality, and helpful hints on a variety of subjects. A section addresses moving the message through the mail, including sources for mailing lists and mailing tips, and the final section gives an outline for evaluating results. A list of references and sample forms are appended. (MSE)

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PROMOTING CONTINUING EDUCATION PROGRAMS

By Gayle A. Hendrickson
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INTRODUCTION

Facing a projected decline in the number of students 18-22 years old, colleges and universities need to expand their enrollment of adult students. To attract these students, many of whom are eager for educational opportunities, institutions must do a better job of marketing their continuing education programs.

Gayle A. Hendrickson developed the materials in this highly practical handbook as an outgrowth of her work as Director of Communication Services, Continuing Education and Extension, University of Minnesota. Hendrickson, who has been on the Continuing Education and Extension staff at Minnesota for 16 years, often serves as a lecturer, speaker, and consultant on marketing continuing education programs. Her publications have won numerous awards, including CASE's Exceptional Achievement Award for Direct Mail.

Although this book is copyrighted, you as a buyer should feel free to use the helpful forms it contains. And CASE wishes you well as you work to attract more adult students to your institution.

Virginia L. Carter
Vice President, CASE

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I. DEVISING YOUR STRATEGY

Marketing a continuing education program encompasses more than promotion or "selling."

A successful marketing campaign addresses the issues of:

1. The product (course)
2. The place
3. The promotion
4. The price

You can identify potential audiences more accurately when you consider all of the P's. A user/consumer orientation in program planning is necessary for successful marketing.

A. STEPS IN IDENTIFYING TARGET AUDIENCE(s)

1. Find relevant characteristics that can be used to divide a market:

   a. Consumers
      (1) Demographics
      (2) Psychological characteristics
      (3) Media
      (4) Usage rate (heavy vs. light)
      (5) Benefits received (how and why the product used)
      (6) Applications by the consumer

   b. "Industrial" users
      (1) Location in channel of distribution
      (2) Size of firm
      (3) Type of business
      (4) Application of product by the user
      (5) Benefits received by the user

2. Use the characteristics to identify and display individual market segments on the market grid (see below).

3. Select market segment(s) to concentrate on--that becomes the target market. (May be one or more segments.)

4. The question to ask is, "What characteristics of the product appeal to each segment?"

5. Possible strategies:

   a. Undifferentiated marketing: One product serves all customers.

   b. Differentiated: Every market segment has a unique product or promotional strategy tailored to it.

   c. Concentrated: Pick a market segment in which you have a comparative advantage over competitors and concentrate on marketing your product to that segment. Once you start your marketing effort, you can approach other segments in addition to, or instead of, the original segment.

6. Cautions: Criteria for deciding whether you should market to a segment:

   a. Substantiality: Is the segment substantial enough to justify marketing to it over time? What is the depth and breadth of the market?

   b. Measurability: Can you measure the characteristic you wish to use as a market segmentation characteristic?

   c. Accessibility: Can you reach the segment you have targeted? Can you identify its constituents, where they live, what magazines they read, and so on?

   d. Responsiveness: Is the user/consumer responsive to one of the four Ps (product, place, promotion, price)?

MARKET GRID

Market Characteristics	Product Characteristics (Controllable Factors)				
	Credit	Location	Price	------	------
Degree Seekers					
Knowledge Seekers					
Day Students					
------ ------					
------ ------					

B. SOME CONSIDERATIONS IN DETERMINING THE MARKETING APPROACH

THE MARKET	COMPETITION	SERVICE OFFERING
Demographic and psychographic characteristics of users and possible users related to supply of and demand for service.	Position of market held by competitor.	Characteristics of service offering.
	Strategies of competitor's promotion--past, present and anticipated.	Characteristics of competitor's service offering.

C. DEPARTMENTAL MARKETING PLAN

1. BACKGROUND INFORMATION

a. Information about the department
   (1) Background and positioning within the organization
   (2) Sales/profit trends
   (3) Departmental philosophy

b. Information about the industry
   (1) Total sales volume
   (2) Sales trends
   (3) Major competitors (outside providers)
   (4) Outlook for the future
   (5) Outside influences facing the industry

c. Information about the product
   (1) Description
   (2) User benefits
   (3) Consumer information
   (4) Features
      (a) Main selling points
      (b) Secondary selling points
      (c) Exclusive selling points
      (d) Primary selling appeal
   (5) Resistors to the product
      (a) Price
      (b) Recognition
      (c) Image
   (6) Frequency of use
   (7) Guarantees and how they relate to competition
   (8) Type of quality control
   (9) Consumer awareness
   (10) Market research findings (attach reports)

d. Information about the pricing and distribution

e. Current objectives

f. Information about current promotion program

g. Current strategy

2. PLANNING FUTURE STRATEGY

a. Questions you need to answer
   (1) What are projected enrollment goals?
   (2) What type of individual are we seeking to enroll?

(3) How does that person feel about us and the competition?
(4) How do we want that person to feel about us after our promotion?
(5) What key thought can we put into that person's mind?
(6) What tone of voice do we use?
(7) How should we look?
(8) How much should we spend?

3. CHOOSING PROMOTION TECHNIQUES

a. Communications resources and methods
(1) TV and radio
(a) Educational TV
(b) College radio
(c) Talk shows
(d) Paid spots
(e) News items

b. Newspapers
(1) Metropolitan dailies
(2) Weeklies
(3) Neighborhood
(4) School/university
(5) Minority
(6) Foreign language
(7) Downtown skyways

c. Local magazines
(1) Theatre
(2) Orchestra program
(3) Sports score card
(4) Special events program

d. Employee publications
(1) Union newsletters
(2) House organs

e. Church bulletins

f. Outdoor billboards and bus cards

g. Community contracts
(1) Speakers' bureaus in organizations

h. Displays
(1) Shopping centers
(2) Conventions
(3) Bank lobbies
(4) Kiosks
(5) Airport

(6) Amtrak station
(7) Public libraries
(8) Schools
(9) Health club lobbies

i. Films or slide presentations

j. Pamphlets, newsletters
(1) Mail to specialized audiences

k. Posters
(1) Barber shops
(2) Beauty shops
(3) Bars
(4) Doctors' offices
(5) Special interest groups
(6) Dentists' offices
(7) Clinics
(8) Telephone booths
(9) Bus stops
(10) Laundromats
(11) Bulletin boards in grocery/drug stores
(12) Bulletin boards in places of employment
(13) Libraries
(14) Skyways
(15) Airport
(16) Amtrak station
(17) Bus station

l. Company hotline (automatic answering service)

m. Sound trucks to neighborhoods

n. Novelties
(1) Balloons
(2) Matchbook covers
(3) Stickers
(4) Bookmarks
(5) Bumper strips
(6) Buttons
(7) Milk cartons

o. Message in bills
(1) Utility
(2) Bank statements
(3) Department store charge statements

p. Newspaper inserts

q. Annual report

r. Drive-in information window

s. Fund raiser or open house

t. Press party

II. MEDIA FOR YOUR MESSAGE

A. MEDIA COMPARISONS

1. Direct mail

a. Advantages
   (1) List can be controlled permitting selective control of the coverage reach
   (2) Very measurable
   (3) Low cost for small audience
   (4) Wasted circulation can be minimized
   (5) Visual aspect is effective persuader
   (6) Permanence of printed message

b. Disadvantages
   (1) Postal rates high and can suddenly increase
   (2) List maintenance can be expensive
   (3) High cost-per-thousand
   (4) Color is costly
   (5) Complex aspects of production are time consuming and expensive

2. Newspapers

a. Advantages
   (1) Broad reach
   (2) Visual aspect is effective persuader
   (3) Quick production
   (4) Coupon clip eases measurability
   (5) Permanence of printed message

b. Disadvantages
   (1) Frequency expensive
   (2) Wasted circulation
   (3) Color costly
   (4) Target audience less selective
   (5) Short readership intervals

3. National trade magazines

a. Advantages
   (1) Selective of vertical audience or specialty
   (2) Can zero in on specific area of interest
   (3) Long shelf life
   (4) Visual aspect is effective persuader
   (5) Broad coverage

b. Disadvantages
   (1) Needs large budget
   (2) Color costs more
   (3) Cost per inquiry not always competitive with direct mail
   (4) Wasted circulation

4. Radio

a. Advantages
   (1) Frequency of message at low cost
   (2) Emotion in voice can be persuasive
   (3) Emotional power of music
   (4) Selective demographics with cost efficiency
   (5) Quick, easy to get on air
   (6) Affordable to small budget
   (7) Broad reach

b. Disadvantages
   (1) Temporary nature of message
   (2) Not visual
   (3) Audience fragmentation
   (4) Lacks permanence--response difficult to measure
   (5) Audience doesn't retain numerical data
   (6) Can fail to get listener's attention

B. PROMOTION PLANNING Dept._____

Official program description/title:

Target audience (s):
Primary_____
Secondary_____

Date(s) of program:_____

Promotional media and justification:_____
_____

Description of promotional efforts:_____
_____

Date(s) of promotional activities:

Advertising: (name of firm)	(date to run)	Direct mail (date to arrive at P.O.)	News Release(s) (date to be mailed)
_____	_____	Letter_____	_____
_____	_____	Brochure_____	_____
_____	_____	Poster_____	_____
		Catalog_____	_____
_____	_____	Reminder card_____	_____
_____	_____	Other_____	_____
		_____	_____

Other promotional activities:
(date to be scheduled)
Photography_____ Bus cards_____ Newsletter_____
Display_____ Bus signs_____ Talk shows_____

PROMOTIONAL EXPENSES:

Media advertising	(name)	(est. cost)	(placement date)
newspaper	_____	$_____	_____
	_____	_____	_____
trade magazine	_____	$_____	_____
	_____	_____	_____
radio station	_____	$_____	_____
	_____	_____	_____

Direct mail:	Typesetting	$_____			
	Communication Services	_____			
	Printing	_____			
	Mailing lists	_____			
	Mailing services	_____			
	Postage	_____			
News Releases:	Writing	$_____	Radio/TV PSAs:	Production	$_____
	Mailing	$_____			_____
Photography:	Labor	$_____	Other promotions:	_____	$_____
	Materials	$_____		_____	_____

Market research: (Describe project and anticipated results)
_____
_____
Cost: $_____

TOTAL PROMOTIONAL COSTS FOR PROJECT $_____
(This figure was entered into program budget)

C. PROMOTIONAL COPY STRATEGIES

1. Be direct.
   Stick to the transaction proposition--the offering that you want your reader to accept.

2. Use conversational tone.
   Keep it informal and add only a few words to what is necessary for the transactional proposition.

3. Use the "premise trap."
   To generate automatic agreement, try this: "You'd like to keep your pet safe. You'd like to keep it off the streets. You'd like your pet to obey your commands. Well, then, give your pet obedience training." Reposition the product in the customer's mind. Make the customer see obedience training as a security item.

4. Choose an appropriate endorser.
   Signer should be someone of stature in the organization. "In checking our product, I have found that we have a 0 percent return rate and no one has used our guarantee." Use elaborate support copy.

5. Use customer testimonials.
   Consider having a person who has taken the course send a letter to prospective students. Or use quotes from former students in your letter.

6. Consider the telegraphic method.
   This method gives the bare bones of the transaction proposition. (Looks like a telegram or a mailgram.) "To Doctors: New course _____ will make you (benefits). Call _____ for more information (registration form, and so on)."

7. Include benefits and objectives in your lead.

8. Identify the reader as member of a select group.

9. Be sure to ask for a response--and track results.

D. DIRECT MAIL CHECKLIST

1. Objectives of the mailer

   a. Is the purpose to register through the mail?

   b. Is the purpose to write for additional information?

   c. Is the purpose to promote your organization or all programs in general?

2. The mailing list

   a. When was your mailing list last updated?

   b. Have you distinguished between "users" (those who might enroll) and "influencers" (those who might encourage others to enroll)? For example, for a paralegal course, secretaries or administrative assistants are users; lawyers are influencers.

3. Frequency of use of your mailer

   a. Will the mailer be used once?

   b. Will it be part of a continuous campaign?

4. The costs

   a. How much of your total budget does this mailing represent?

   b. Is it worth the expected return?

   c. What is the expected actual payoff?

5. The format

   a. What form will the mailing take?

   b. Will there be an enclosure(s)?

   c. Will there be a return envelope or card?

   d. Will the return postage be paid?

   e. What kind of stock will you use?

   f. What colors of ink will you use?

6. Miscellaneous

   a. Have you prepared a layout, dummy, and copy appropriate to your objectives?

   b. Have you obtained estimates on printing, engraving, addressing, and mailing?

   c. Have you tested the mailing piece?

   d. Have you established a code system to help measure returns?

   e. Will you record the responses?

   f. Have you corrected the mailing list?

   g. Have you provided for making prompt responses to registrations received or information requested?

E. WRITING DIRECT MAIL COPY

1. Three important things to remember before you begin:

   a. Who you are
      Establish a style.
      Reflect the image of your institution.
      Set the tone.

   b. What you are saying
      Bring attention to your message.
      Transmit news.
      Elicit action.

   c. To whom you are talking
      Communicate with a person.
      Imagine what would make that person respond to your message.
      Consider age, sex, income, education, occupation, social status, area in which your audience lives.

2. Once you begin writing:

   a. Remember the who, what, why, when, and where.

   b. Be simple and clear.

   c. Motivate and stimulate.

   d. Use vivid words.

   e. Avoid dated jargon.

   f. Be specific; avoid generalities.

   g. Write with verbs and nouns.

   h. Remember to emphasize the aspects unique to your program--the things that set it apart from similar programs (facilities, equipment, staff and faculty, topics to be covered).

   i. Tell the benefits of the program--don't overpromise.

   j. Be consistent in editorial style.

   k. Get attention.

   l. Get results.

F. WRITING TIPS FOR BROADCAST PUBLIC SERVICE ANNOUNCEMENTS

1. Be informed about your product and talk about it in simple, descriptive words.

2. Motivate the listener or viewer to do something.

   a. Determine your campaign objective.

   b. List all pertinent facts to be included--in order of importance.

   c. Single out the most important thing you want to say.

   d. Think how you'd say your message if talking to one person face-to-face.

3. Mention your product's name at least twice in 30-second spots and three times in 60-second spots.

4. Time your spots to run 10 seconds (25 words), 20 seconds (50 words) or 60 seconds (150 words). Make every word count. Write and rewrite.

5. Read your announcement aloud.

   a. Does it sound natural?

   b. Is it believable?

   c. Does it sound like someone talking?

6. Test the announcement on someone and find out if:

   a. The spot grabbed his/her attention;

   b. The spot got the main idea across quickly, clearly, and completely;

   c. The message was repeated often enough to stick in his/her mind;

   d. The key facts were communicated strongly;

   e. The information was specific enough to get the idea across;

   f. The announcement held the listener's interest from beginning to end.

G. HOW TO WRITE A NEWS RELEASE FOR BROADCAST MEDIA

Name of institution (Date)
Public Relations Department
CONTACT: (name of spokesman or person handling information) release: (Immediate - or time that news agency may release information)

Address: (include zip)
(telephone:)

This space to be used for any special instructions to the news director.

DATELINE (city from which story originated)

Approx.: 0:00
(this indicates the time it takes to read the story out loud - in minutes and seconds)

THE BROADCAST VERSION IS A BRIEFER VERSION OF THE NEWSPAPER RELEASE.

IT IS DESIGNED TO BE READ ON THE AIR SO IT IS TYPED IN CAPS IN SCRIPT FORM. USE ONE-HALF OF THE PAGE--AS THIS IS. EACH LINE NORMALLY TIMES OUT TO TWO SECONDS.

THE LEAD LINE--AS IN THE NEWSPAPER VERSION--IS THE "GRABBER." IT ATTRACTS THE LISTENER'S ATTENTION. THIS VERSION INCORPORATES ONLY THE IMPORTANT DETAILS OF THE STORY, STATED IN MORE GENERAL TERMS.

BE BRIEF AND GET TO THE POINT. THE AVERAGE STORY ON

RADIO OR TV RUNS ONLY ABOUT :35 (35 SECONDS).

AS IN THE NEWSPAPER VERSION, ALWAYS BE ACCURATE AND TRUTHFUL.

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H. NEWS RELEASES/HANDOUTS/PRESS RELEASES

1. What is a news release?

   a. News stories professionally written that can be used as is by news agencies.

   b. Used to:
      (1) announce events, personnel changes, large grant received, reorganization, facts and figures, results, and so on.
      (2) dissect issues, report research findings, describe programs, and so on.

2. What do you do before you begin writing?

   a. Gather information carefully: Be thorough and accurate.

   b. Avoid release by committee.

   c. Do some homework:
      (1) AP stylebook
      (2) read newspapers, watch TV news, listen to radio news for style
      (3) learn about news agencies

   d. Don't feel a fancy letterhead is necessary.

   e. Make sure what you have to say is important, interesting, and timely.

   f. Make sure you have all the facts before you begin--the 5 W's: who, what, when, where, and why.

   g. Get your information from interviews, if possible. Don't rely on someone else's printed information.

3. How do you write the release?

   a. Necessary information to include at the top:
      (1) date the release is sent
      (2) short headline to spark editor's interest
      (3) name of contact person, usually the writer
      (4) name of agency sending release
      (5) release time

b. The lead--the most important part of the story:
   (1) usually the first paragraph, sometimes the first two.
   (2) straightforward if timely and interesting enough.
   (3) concisely written.
   (4) may take several rewrites, but after you've got the lead the rest of the story flows easily enough.

c. Style
   (1) Read AP stylebook; available at college bookstores.
   (2) Use inverted pyramid style: most important information at the top and the rest in descending order of importance.
   (3) Supplementary information: keeps the boss off your back and allows you to include important, extra information that would detract from the flow of the release.
   (4) Write concisely: never use two words where one will do. Watch out for the demon adjective.
   (5) Be objective. Say only what you KNOW to be true. Check and double check all facts: dates, spelling of names, times, and so on.

4. Once the release is written, where does it go?

a. Know what your audience is before you write. For example, if you are announcing a continuing education conference you will want to send the release to the following:
   (1) education reporters on major dailies.
   (2) people who cover education events for radio.
   (3) suburban papers and local weeklies when the event is being held.
   (4) local magazines and periodicals.
   (5) education publications.

b. Metropolitan dailies: If they use your news at all, they will rewrite it or do it themselves.

c. Outstate dailies: Will either use it full-length and verbatim or cut it.

d. Outstate weeklies: Will either use it full-length and verbatim or not at all if it's too long (more than two double-spaced pages).

5. What happens if nobody uses the release?

a. Make a few phone calls to the news agencies you consider most important for your purposes. Explain why you feel it is of interest to many people or important in some way. If you have a hard time doing that, you'll know why nobody used it.

b. Don't pressure. Remember, you are trying to establish good relations with media people and will have to work with them again.

c. If everything fails, remember the competition for news space is fierce and you did your best.

I. HOW TO WRITE A NEWS RELEASE

Name of Institution (Date)
Public Relations Department
CONTACT: (name of spokesman or person handling information) release: (Immediate - or time that news agency may release information)

Address: (include zip)
(telephone:)

This space to be used for any special instructions to the editor.

DATELINE (city from which story originated) - (Special) - THE LEAD PARAGRAPH is the "grabber" - catching the attention of the reader and establishing interest to continue reading. It tells what the following copy is about.

The BODY COPY is designed to develop facts of the story. It is important that the "guts" of the story be told first. Very few editors have the time to read the entire release, so get the important facts close to the beginning. Another reason: HEADLINE WRITERS GET THEIR HEADLINES FROM THE LEAD PARAGRAPHS.

When doing a news release there are principles that are a must.

1. Always be accurate. Check the facts. Don't take the word of others. It is embarrassing to be wrong.

2. Always tell the truth. These releases are read by experts and they can spot a "phony" a mile away.

3. Keep copy concise. Don't be wordy. Keep it simple. Editors are interested in facts, not flowery prose.

4. If there's more than one page, put "more" at the bottom of each - except the last, where you put the end symbol, as shown below.

#

III. DESIGNING THE DIRECT MAIL PIECE

A. Choosing the ink

1. Sets the mood

2. Determines readability

3. Create "colored paper look" by bleeding to edge

B. Choosing illustrations or photographs

1. Original art

2. Clip art

3. Original photographs

4. Photo service

C. Choosing the paper to set the mood

1. "Smooth"--wove and vellum

2. "Patterns"--texture

3. "Antique"--laid

4. "Futuristic"--vinyl

5. "Sharp and clear" for halftones--enamel (this doesn't wear well and smears)

6. "Sporty"--linen, burlap, pebble

D. Handling and mailing

1. Must be heavy if self mailer

E. Pressability

1. Photographic quality is best on coated.

2. Opacity must be checked for two-sided runs.

3. Foldability on posters must be checked.

F. Weights

1. Text: 65, 70, and 80 lb.

2. Offset: 50 and 60 lb.

3. Cover: 65 and 80 lb.

G. Size

1. 17 x 22 in book, text, and offset

2. 25 x 38 for cover

3. 20 x 26 for newsprint

4. 24 x 36 for index

5. 20 x 25 and 17 x 22 for gummed and labels
In general, remember multiples of 8½ x 11 for economy

H. Price

1. Small quantities are expensive no matter what the quality.

2. Choose mass buying.

3. Printers mark up about 15 percent, so if possible, deal with paper merchants directly to save money.

4. Combine orders.

Look at the product as it's received, not as it is shipped

I. Uses of Ink Color

1. Mood setter

a. Red: strength, competition, aggression, power, danger, fire, fear

b. Yellow: warmth, optimism, fantasy

c. Blue: calm, clear, open sky, peace, tranquility

d. Green: nature, growth, fertility

e. Violet: royal, ecclesiastical

f. Rust: harvest, earth, maturity

2. Attention-getting (these work at a distance)

   a. Black on yellow

   b. Black on orange

   c. Orange on navy

   d. Green on white

J. Cost-saving Tips on Using Ink

   1. Run second color in advance on newsletters--then imprint individual issues in black.

   2. Use split fountain--two colors to give effect of three or more.

   3. Use screens for variety.

   4. Use colors to produce vibrations.

   5. Don't restrict color to school colors.

   6. Choose colors by content of item, not your taste.

   7. Type in color is dangerous--make sure you can read copy.

   8. Avoid yellow on white--produces hard to read "ghosts."

   9. Using additional colors means wash up for press. Cost varies with number of copies printed--larger press run, lower extra cost for color. 16-pg. standard folder about 30 percent more for second color.

K. Graphics Checklist

   1. Is your page or spread designed for eye instead of against it? Is your logo fighting your content for attention? Is your design functional or merely decorative? Is your design and layout approach cohesive, unified, simple? Or is it chaotic, strident, archaic?

   2. Do layouts depend on the function of the article and its contents? Do layouts actively project content or just "contain" it?

3. Do you have enough white space on the page or spread for the type to breathe? To attract the reader? To bring emphasis to a picture or headline?

4. Is your typography easy to read, contemporary in feeling? Are your column widths the right length for easy reading--more than about 25 characters, but less than 80? Do you use unjustified type to make your columns seem more approachable, informal? Or do you always use justified type in formal and rigid patterns?

5. Are your headlines set so that only the first letter of the first word in the headline is set as capital letter and the rest of the headline, except for proper nouns, set in lower case? Are your heads flush left or right? Or, are they static, centered? Do you avoid all-cap heads?

6. Do you avoid mutilation by italics, type over pictures, silhouettes, duotones, tint blocks, ruled boxes?

7. Do you regard your present format as the best way to reach your audience, consistent with your objectives and budget? Or is your publication using a format because that's the way it "always" has been published?

L. CHECKLIST FOR PROMOTION COPY (other than bulletins)

PROGRAM TITLE:_____
_____

COVER:

_____WHO is presenting the program:

Department of_____
Continuing Education and Extension
(UM logo) UNIVERSITY OF MINNESOTA

NOTE: Names of cooperating institutions/agencies (outside CEE) appear either in second position, preceded by "presented in cooperation with" or in the primary position followed by "in cooperation with" Departments of _____, Continuing Education and Extension, UNIVERSITY OF MINNESOTA.

_____ WHAT is being presented: Title of program OR subject matter of offering
_____ WHEN is program offered: Year required along with specific dates
_____ WHERE is program offered: Specific location OR general area

INSIDE:

_____ Program objective
_____ Program title
_____ Program content
_____ Program beginning time
_____ Name(s) of instructors, speakers, planning committee, etc.
_____ Days, hours, beginning and ending dates
_____ Room number, building name and address
_____ Meals, lodging, transportation information
_____ Credits or CEU's
_____ Fee(s) (if NO FEE, state)
_____ Eligibility
_____ Zip code in all mailing addresses
_____ Area code in all telephone numbers
_____ Registration opening time
_____ Equal opportunity statement
_____ Senior citizen statement
_____ Parking statement
_____ Accommodations statement
_____ Let yourself GROW! promotional logo
_____ Further information contact person

REGISTRATION FORM:

_____ Title of program
_____ Date
_____ Location
_____ Budget number and program director initials
_____ Name of applicant
_____ Position of applicant

_____ Title of applicant
_____ Business address of applicant
_____ Business phone number of applicant
_____ Home address of applicant
_____ Home phone number of applicant
_____ Disclaimer statement (registration is personal, nontransferable, etc.)
_____ Checks made out to the "University of Minnesota"
_____ Enclose fee for program
_____ Enclose letter of authorization to bill and/or purchase order
_____ Send hotel/motel list
_____ Mail application for enrollment to_____
_____ Permission to duplicate registration form statement
_____ Please post or circulate statement
_____ Signature of applicant
_____ Social Security number
_____ Birth date
_____ Year last registered in CEE Program

M. DIRECT MAIL PROMOTION PRODUCTION SCHEDULE

Seven steps for direct mail promotion production assuming delivery to the audience six weeks prior to the offering.*

Step 1 1 Working Day	Programmer/program assistant meets with Communication Services staff 12 weeks (60 working days) prior to the course offering to ensure delivery of direct mailer six weeks before the course begins. At this meeting, Communication Services staff will discuss cover design, paper and ink selection, quantities needed, mailing lists, and mailing procedures. Copy (typed, double spaced) should be submitted at this time to allow sufficient time for editing, typesetting, correcting, keylining, and printing. Other promotion strategies including advertising and public service announcements, should be discussed at this time and coordinated with direct mail timing and design. This meeting should take place in Communication Service's office where creative staff and material samples are located. Appointments are encouraged to insure prompt attention.
Step 2 2 Working Days	Copy is edited and sent to the typesetter.
Step 3 1 Working Day	The graphic designer is assigned production duties.
Step 4 9 Working Days	The first proof is returned to Communication Services from the typesetter. The copy editor proofreads and dummies the brochure. Proofread galleys, dummy layouts, and cover design sketches are forwarded to the programmer/program assistant for approval. No content changes should be made at this time. The approved galley proof and dummy layout are returned to Communication Services for corrections and keylining. A final keylined proof is forwarded to the programmer/program assistant for approval.

Step 5 5-7 Working Days	The keylines are sent to a selected printer by Communication Services staff. The job is printed and delivered to a designated location for addressing and mailing.
Step 6 3-5 Working Days With Prior Notice	Promotion piece is addressed and delivered to the Post Office.
Step 7 5 Days Local 5-10 Days Outstate	Mail delivery by Post Office (based on nonprofit third class mailing).

*ALL TIME FRAMES GIVEN ASSUME THAT NO MAJOR COPY CHANGES ARE MADE AND THAT NO DELAYS IN RETURNING PROOFS OCCUR.

IV. PRODUCTION PRIMER: WORKING WITH PRINTERS

A. INGREDIENTS OF A PRINTED PIECE

1. Copy
2. Layout
3. Finished art
4. Photography
5. Composition
6. Plates
7. Paper
8. Presswork
9. Processing

B. PLANNING YOUR PRINTING SCHEDULE

1. Outline all materials to be printed for the year.

2. Indicate the frequency for each publication as well as the total number.

3. Indicate the number of pages in each piece.

4. How many photos will be used?

5. How much will be black and white, two-color printing, or four-color printing?

6. How many copies of each piece will be printed?

7. Project the frequency with which mailing lists must be updated.

8. What is the audience to which each publication will be sent?

9. Plan your direct mail piece from finish--back to start.

10. Call the post office and get an estimate from them on delivery time to various points in the country.

11. Add one to two days extra for first class mail and several more days for bulk mail.

12. Keep in mind potential postal delays because of weekends or holidays.

13. Determine when your publication should arrive at the post office in order for it to reach clients on schedule.

14. Talk to your printer and get estimate of time for preparation, printing, binding, and delivery.

15. Talk to your typesetter and find out how long it will take for galleys, revised galleys, page proofs, and so on.

16. Talk to the copy editor and creative services and get estimates from them on their time to complete their parts of the project.

17. Add extra time over and above all other estimates in order to protect yourself.

C. HOW TO PREPARE COPY FOR THE TYPESETTER

1. Typewrite on 8½ x 11 size white bond.

2. Allow 1½ to 2" margin at the left for typesetting instructions.

3. Double space lines and keep them as nearly equal as possible.

4. Read and reread copy carefully before submitting--changes after type is set are costly.

5. Number each page to avoid mix-up.

6. If many corrections are made, rewrite paragraph and paste in position.

7. Indicate headings in capitals or use three lines below--for small capitals use two lines, for italics use one line, for bold use wavy line or write B.F.

8. Paste small scraps of copy on 8½ x 11 inch sheet.

9. Indicate paragraph indentation or flush left if you have a choice.

10. If you have a preference for a certain type face, make a note.

11. Send along magazines, professional journals, or samples of ideas you might have that will assist the artist in his or her design.

12. Type periods only at the end of the sentence. Do NOT type periods at the end of titles, headlines, and so on.

13. Be consistent in typing punctuation in a series.

14. Make two copies of the copy--one for the designer, one for typesetter. The department should keep a third copy for its file.

COPY GUIDELINE SHEETS S A M P L E

Title _____

Type in elite or 12 pitch

Job no. _____

format A →

format B →

123456789[1]123456789[2]123456789[3]12345 789[4]123456789[5]12

Typed in elite or 12 pitch, these characters translate into TYPESET brochure panels in 11 point UNIVERS on the IBM Composer. With these guide sheets, you can readily identify the size brochure needed or shorten the copy to fit.

Forty-four lines of typewritten copy on format A equals one one-column 8 1/2" x 3 3/4" panel of a brochure measuring 8 1/2" x 11" opened up. Forty-four lines of typewritten copy on format B equals one column of a two-column panel measuring 8 1/2" x 5 1/2".

D. PROOFREADER'S MARKS

Proofreader's marks are symbols adopted for expediency, to save writing out instructions that take time and space. To simplify making corrections you should make the marks in the margin on the same line as the error. The marks shown on this page are those in general use.

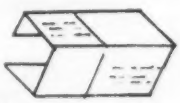
X	Change bad letter
⊥	Push down space
⅋	Upside down, turn
⨍	Take out
^	Left out; insert
#	Insert space
⩛	Space even
⌣	Less space
⁀	Close up; no space
ld.	Insert 2 pt. lead
⌐	Raise
⌙	Lower
⊐	Move to right
⊏	Move to left
⊓	Indent one-em
≡	Straighten lines
//	Align type
wf	Wrong font
tr	Transpose
....	Let it stand
stet	Let it stand
Out s.c.	Out, see copy
(sp)	Spell out
¶	Paragraph
no ¶	No paragraph
Caps	Capital letters
c+sc.	Caps and small caps
s.c.	Small capitals
l.c.	Lower case letter
ital	Italic letter
Rom	Roman letter
bf	Bold face
⩦	Under letter or word means caps
≝	Under letter or word --small caps
⎯	Under letter or word means italic
?	Query
⩛	Under letter or word, bold face
⌀	Line drawn through a cap means lower case
V̇	Superior figure
A₂	Inferior figure

⊙ Insert period	=/ Insert hyphen
,/ Insert comma	! Exclamation
:/ Insert colon	|⊥| One-em dash
;/ Insert semicolon	|=| Two-em dash
' Insert apostrophe	[/] Insert brackets
" Insert quotation	(/) Insert parenthesis

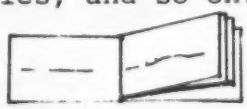
E. FORMATS

BOOKLET. A stitched pamphlet of eight or more pages, usually with a cover. Ordinarily small enough to be called pocket-size.

BROADSIDE. Single sheet of paper with at least two folds, usually opening up to a large, smashing type of advertisement or announcement. Economical because no binding is required. Sometimes used as a self-mailer. Not practical for reference because, like a road map, it becomes unwieldy when unfolded.



BROCHURE. A large, impressive booklet, often used for such institutional purposes as anniversary books, histories, and so on.



BULLETIN. Formerly a "flashy" type of news announcement (such as to salesmen from the sales manager). Now more often a standard size (8½" x 11") folder or booklet from four pages up used for such purposes as introducing a new industrial product.

CATALOG. Essentially a booklet, but larger, and with many more pages. Can be case-bound (hard cover) or loose-leaf, and usually with an illustrated listing of merchandise--with or without prices.

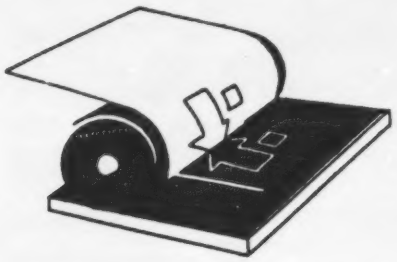
DISPLAYS. Generic term for all point-of-purchase printed advertising, although often used only for three-dimensional pieces such as die-cut easels for windows and counters.

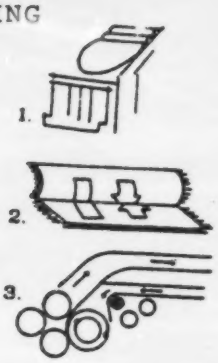
LEAFLET. Single sheet printed on one or both sides, usually small. Often used as an envelope stuffer.

POSTCARD. Either government size (3½" x 5½") or jumbo size, often used effectively and economically as part of a teaser campaign, to acknowledge an order, to contact salesmen on the road, and so on.

PUBLICATION. Any magazine, tabloid, booklet, or other format that is published regularly.

F. THREE TYPES OF PRINTING





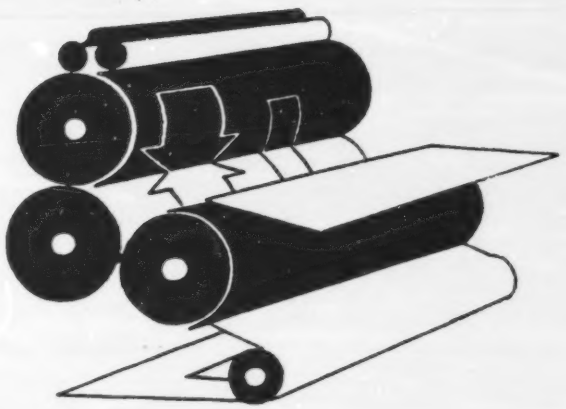
LETTERPRESS
Ink is transferred from a raised surface directly to the paper. The raised surface (printing "form") may be type which has been set, engravings of copper, zinc, other metal, wood, rubber, or a combination of materials.

There are three major kinds of letterpress equipment:

1. PLATEN PRESS. Paper is fed to a flat surface called a platen that contacts the inked form clamped against the bed of the press. Paper and form meet in a vertical position.

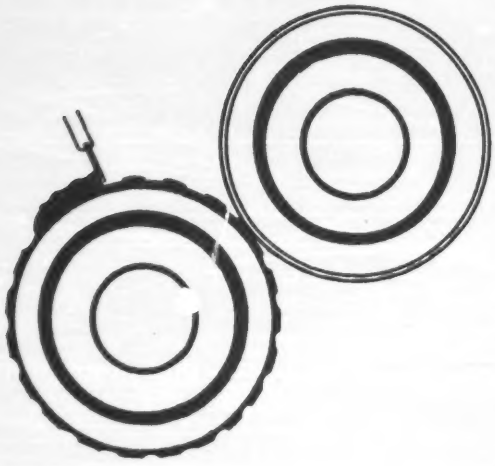
2. FLAT-BED CYLINDER PRESS. Paper is held on a cylinder by grippers and rolled over the printing form locked on a flat bed. Form moves horizontally, the paper revolves over it.

3. ROTARY PRESS. Both paper and plates are on cylinders rolling against each other. Plates (electrotypes or stereotypes) are curved. Paper can be in sheets (sheet-fed) or in rolls (web-fed).



OFFSET LITHOGRAPHY
Ink is transferred from a flat surface to a rubber "blanket" and finally to the paper. Each element--the plate, the blanket, and the paper--moves as a cylinder. The principle that grease and water do not mix is the basis of lithography. The word "offset" comes from the process of "offsetting" the image from plate to blanket before contacting the paper.

Thin grained metal (zinc or aluminum) is used for the plate, which contains all materials: type, illustrations, and photographs.



GRAVURE

Whereas letterpress uses a raised surface, and offset lithography a flat surface, gravure uses a depressed surface (called intaglio) for transferring ink. A copper cylindrical plate is etched with depressions or cells of different depths to hold the ink. Excess ink on the surface is wiped clean by a metal "doctor" blade.

As with the letterpress rotary, gravure presses are made for both sheets (sheet-fed) and rolls (web-fed) of paper. Contact is made directly from inked plate to paper.

G. HOW THE PRINTER CHARGES

1. Stock
2. Negatives
3. Plates
4. Ink
5. Wash-up
6. Make ready
7. Press run
8. Color separations
9. Scoring, folding
10. Binding
11. Inserting

H. ESTIMATING THE COST

1. Plan ahead.

2. Detail your specifications:

a. Quantity_____

b. Folded size_____

c. Flat size_____

d. No. pages_____

e. Self-cover_____

f. Separate cover_____

g. Paper stock: Inside: brand_____weight_____
color_____finish_____
Cover: brand_____weight_____
color_____finish_____

h. Ink: Inside: first color_____ prints on:
_____one side _____two sides
second color_____ prints on:
_____one side _____two sides
third color_____ prints on:
_____one side _____two sides
four-color process prints on:
_____one side _____two sides
_____Varnish _____Bleeds
Cover: first color_____ prints on:
_____one side _____two sides
second color_____ prints on:
_____one side _____two sides
third color_____ prints on:
_____one side _____two sides
four-color process prints on:
_____one side _____two sides
_____Varnish _____Bleeds

i. Artwork:
Line art: No. pieces_____ original size_____
printed size_____
Halftones: No. pieces_____ original size_____
printed size_____
No. color separations_____ 35 mm slides_____
photo or art_____ other_____ printed size_____
Reverses_____
Solid areas_____
Screen tints_____
Duotones_____
Other_____

j. Keylines
Camera-ready from customer_____
Furnished by printer_____

k. Die Cutting_____

l. Scoring_____

m. Perforating_____

n. Numbering_____

o. Blind embossing_____

p. Other special items_____

q. Binding_____
Saddle-stitch_____
Side-stitch_____
Perfect_____
Plastic_____
Drill_____
Pad_____

r. Folding (no binding)_____

s. Proofs_____
Press proof_____
Galleys_____
Silverprint_____
Color key_____

t. Delivery instructions_____
Packaging_____
Box_____
Shrink wrap_____
Paper wrap (attach sample to outside of carton)_____
_____
No. of samples wanted_____
delivered to_____
Balance of_____
delivered to_____
You will receive keylines on_____
The job must be delivered by_____
Call us at_____if there is any delay.
Cost for additional or fewer 100's $_____
1,000's $_____
Costs for additional or fewer pages in multiples of
_____are $_____

u. Printing quote
You have quoted a price of $_____
for_____
If, for any reason, we will be billed more than your quoted price, please do not start the job before calling_____at_____

v. Billing:
Please send all invoices to_____
at_____

3. Be sure to include a dummy or rough layout.

4. Get three or more estimates on each job.

5. Ask for samples of bidders' work and compare quality.

6. Check over work as soon as job arrives for faults or shoddy work--return entire shipment to printer so he or she can sort out bad ones.

7. Check over every invoice item against original bid before issuing payment.

J. EVALUATING QUALITY OF PRINTING

1. Look for uniformity.

2. Check the ink coverage.

3. Check the register.

4. Duotones should have good depth.

5. Check for clean pages--no roller streaks, hickies, dirt spots, mottling, show through.

6. Check saddle-stitching to see if it lies flat.

7. Check laminated covers to make sure they have no wrinkles, loose edges, air pockets.

8. Materials planned to meet across the gutter of a spread should line up across the gutter.

K. SOME HELPFUL HINTS

1. Get competitive prices from comparable printers.

2. Check out low bidder to make sure all items of bid were included.

3. Watch out for unnecessary commissions.

4. Visit plant of low bidder and look at operations and samples of work.

5. Watch overset copy which can't be used.

6. Keep your job moving in production.

7. Switch to cold type if using hot. Comparison shop for cheapest system.

8. Consider grade lower or thinner paper that could save postage (16 lb. bond and 40 lb. offset weigh the same.)

9. Talk to your printer about advantages of making all mug shots or photos same size and scale for advantages in gauging pix when printer is shooting halftones; think about using fewer pictures but larger ones and consider screen prints instead of halftones.

10. Look over your procedures in handling corrections. Make sure that all possible corrections are made in typescript before anything is set in type. If this isn't possible, be sure that you make every correction possible in galleys before you get to page proof or silverprint stage. Look over your alterations bill if printer itemizes them and see how much you could save.

11. Meet all deadlines and follow all specifications in your bids or printers might increase cost and/or delay delivery.

12. Ask for costs on each halftone, duotone, tint, or reverse to keep tabs on preparatory costs.

13. Check to see if keyline can be prepared by printer less expensively than by your designer.

14. Check packaging costs. Shrink wrap might cost more than boxing.

15. Check into purchasing your own paper to save printers' commissions.

16. Look into use of automatic, magnetic tape typewriters for correspondence, typing of articles and revisions, and possibly even for setting stories into type.

17. Preprint paper stock with masthead and a permanent color block in second color.

18. Print paper stock six months ahead.

19. Use polaroid camera (black and white film) for informal shots.

20. Use second color sparingly and on pages where only one press run is necessary or drop completely.

21. Pick a standard color for that second color.

22. Use economical cuts of paper (8½ x 11, 11 x 17, 17 x 22).

23. Shorten copy to take less space.

24. Paratype or stencil headlines.

25. Use clip art or borrow books from library for copyright-free art ideas and have photostated.

26. Locate an inexpensive neighborhood printer--get to know the manager, develop a good working relationship, and you might get good prices and service.

27. Make your flyers self-mailers with the applications form on the reverse side of the mailing label. You'll save envelope cost and be able to check results of your mailing list.

28. Consider the business reply card and envelope if asking for a donation or if reply time is short.

29. Use one format for a number of offerings in a program to save on art costs and production time.

30. Use successful mailing pieces over and over again.

31. Print your promotion message on back of something people want to keep around, like a TV guide, bookmark, ruler, football schedule, and so on.

32. Use unjustified text and captions. It's often cheaper to set and easier to correct.

33. Set all headlines at once.

34. Watch out for the "free" lunch and other favors that vendors sometimes provide. Such efforts do not necessarily guarantee better prices or higher quality.

35. Set up a worksheet so you can easily compare bids.

36. Set all standing heads at once and get repro proofs for future issues instead of setting new type.

37. Type copy onto ruled copy paper that indicates the exact width and length so you can order only the type you need.

38. Avoid embossing, die cutting, or use of other expensive printing techniques.

39. Use black and white photos.

40. Do not bleed photos.

41. Order year's supply of paper for best discount.

42. Avoid reverse type or special effects.

43. Use smooth paper to save on ink.

44. Offset uses 20-50 percent less ink than letterpress.

45. Colored paper costs more than white.

46. A press with four ink stations allows four-color printing for not much more cost than two-color printing.

47. If four-color process printing is used, specify black opaque for body type because four-color black is transparent.

48. Ask printer for two proofs. Mark up both sets showing printer's errors and author alterations, then check your bill to make sure you're not being charged for printer's errors.

49. Specify due date and penalty clause.

50. Check every invoice item for item against original bid to guard against billing errors.

V. MOVING YOUR MESSAGE THROUGH THE MAIL

A. SOURCES FOR MAILING LISTS

1. Current and previous registrants

2. General correspondents

3. Telephone inquiries and mail requests

4. Advertising inquiries (newspaper, radio, and television promos)

5. Direct mail publications returns

6. Directories
   - Telephone
   - Yellow pages
   - Criss-cross (lists by street and house number)
   - City directory (use for lists of neighbors of current and former students)
   - Business directory
   - Industrial directory
   - Chamber of Commerce directory (names of members and types of industries)
   - Horizontal directories
   - Dun & Bradstreet "Million Dollar Directory"
   - Credit rating
   - Thomas Register of American Manufacturers
   - MacRae's Blue Book (40,000 manufacturers and industrial firms)
   - Standard Advertising Register
   - Poor's Register
   - Who's Who
   - Social Register
   - Association membership rosters
   - Ayers
   - Direct mail list rates and data
   - Business publication rates and data

7. Compiled lists
   - Labor organizations
   - Religious organizations
   - School lists
   - Convention registration lists
   - Cultural lists
   - Birth lists
   - Alumni lists
   - Voter registration lists
   - Contributors
   - Mail order buyers

Expires (year of last purchase)
Inquiry lists
Automobile lists
Homeowner lists

8. U.S. Department of Commerce Census Reports

9. Trade and consumer publications

10. Federal government sources

11. State and local government sources

12. Local post office

13. Business services

14. List exchanges

15. List compilers

16. Occupant lists

17. List brokers (independent agents who arrange rental and addressing transactions between list users and list owners and who usually charge 20 percent commission. Broker can recommend lists of people with an interest in a particular subject--a subscriber to a mail order seed catalog might like a course on gardening)

B. MAILING TIPS

1. Develop good mailing lists. The best resource is your organization's own membership list. Members can further promote through additional organizations they belong to.

2. Reorganize your mailing plates to avoid the cost of sorting into zip code locations.

3. Consider using mailing labels if you're using envelopes.

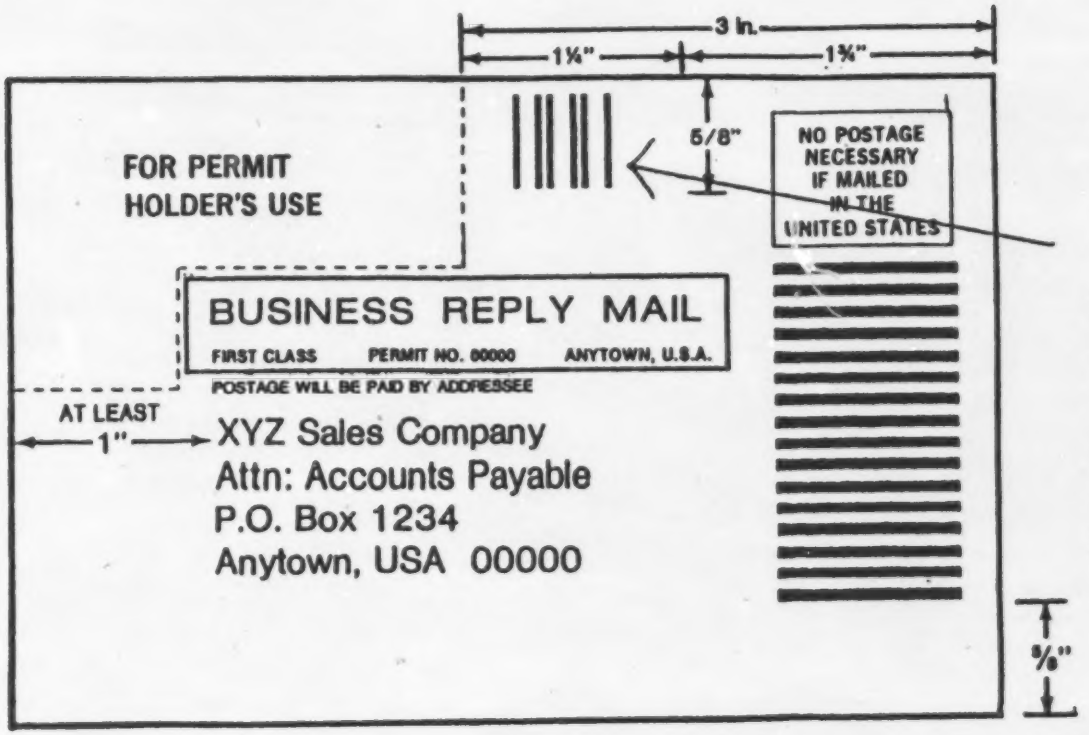
4. Use "return postage guaranteed"--the charge will pay off if two mailings go undelivered. Leave the "return postage guaranteed" off if you share the mailing list with your personnel or payroll department--let them pick up the tab for correcting addresses.

5. Investigate bulk shipment of publications to pass out at office exits rather than individually through the mail.

6. Check into special postage rates. Every company with third class mail permit can send out up to 250,000 pieces a year at 8.4 cents per piece minimum. Make sure that your publications are getting advantage of the 8.4 rate, at least during first half of year. Nonprofit bulk third class rates are 3.5 cents per piece when mailing 200 or more pieces of the same size and weight. To apply for the nonprofit bulk third class rate there is a $40 charge. (These rates are current as of September 1980.)

7. Eliminate unnecessary names from your mailing lists to reduce your press run.

ILLUSTRATION OF BUSINESS REPLY MAIL



The Post Office requires that business reply mail include a bar code pattern (Facing Identification Mark).

The code permits machinery to face the mail so that it can be cancelled and sorted.

Copies of the negative for the facing identification mark can be obtained from Customer Service at the Post Office.

Note: If you are mailing post cards, Business Reply Mail must be replaced with Business Reply Card--if it isn't changed, postage is 15¢ plus 3.5¢, rather than 10¢ plus 3.5¢.

MULTIPLE MAILING REPORT

MAILING CODE	NUMBER OUT	NUMBER RETURNED	PCT:
_____	_____	_____	_____ %
_____	_____	_____	_____ %
_____	_____	_____	_____ %
_____	_____	_____	_____ %
_____	_____	_____	_____ %
_____	_____	_____	_____ %
_____	_____	_____	_____ %
_____	_____	_____	_____ %
_____	_____	_____	_____ %
TOTALS			

VI. EVALUATING RESULTS

A. COMPARING STRATEGIES TO MEASURE EFFECTIVENESS

	Quantity mailed	* Cost	# of responses	# of enrollees	Revenue generated	*Cost per enrollment	% of total enrollments
Brochure							
Catalog							
Newspaper ad							
Radio							
Television							

B. ANALYSIS OF MAILING LISTS USED

1. Rate of return on mailing list (what is enrollment per thousand mailings--this figure will vary according to the geographical area being covered, the subject matter, and intensity of need).

2. Ease of use of mailing list.

3. Cost of mailing list.

4. Absence of complaints from people receiving unwanted mailings.

There is no specific rate of return on mailing lists that has been designated as a minimum for effective promotion. Look at what you need for profit. If 10,000 brochures bring in one enrollee--the brochure is not effective.

PROMOTIONAL ANALYSIS REPORT

WHERE HEARD ABOUT COURSE	Number	Pct.
Home	_____	_____
Work	_____	_____
School	_____	_____
Professional Organization	_____	_____
Other	_____	_____

HOW LEARNED ABOUT COURSE	Number	Pct.	Dollars	Revenue from
Continuing Education Office	_____	_____	_____	_____
Mailed brochures	_____	_____	_____	_____
Mailed bulletins	_____	_____	_____	_____
Bulletin board	_____	_____	_____	_____
Radio-TV	_____	_____	_____	_____
Professional publications	_____	_____	_____	_____
Newspaper	_____	_____	_____	_____
Other	_____	_____	_____	_____

PUBLICATION TITLE_____ DEPARTMENT_____

Part I Communication Services Evaluation

1. OVERALL SATISFACTION (note and comment)

Not Satisfied Very Satisfied
1 2 3 4 5

2. EDITING, COPYWRITING, AND PROOFREADING (circle any errors you've found)

a. Typographical errors

b. Consistency of style (punctuation, grammar, syntax, and so on)

c. Spelling errors

d. Factual errors (dates, times, titles, and so on)

e. Copywriting (creativity, quality of writing)

3. GRAPHIC DESIGN (Is design and production in scale with program budget? Comment on design satisfaction and quality of artwork execution.)

a. Cover design

b. Layout and format

c. Choice of typefaces

4. PRODUCTION

Timeliness (check appropriate category)

___Production on time (all deadlines met)

___Delays occurred (check area(s) and comment)

___editing ___graphic design

5. CUSTOMER RELATIONS

a. Were your contacts with Communication Services professional?

b. Were your contacts with Communication Services courteous?

c. Were you adequately informed of any changes?

d. Were your ideas on the following communicated and understood clearly?

copy design production schedule

6. ADDITIONAL COMMENTS

Part II Printing, Duplicating, and Typesetting Evaluation

1. OVERALL SATISFACTION (note and comment)

Not Satisfied 1 2 3 4 Very Satisfied 5

2. TYPESETTING

a. Quality (broken letters, spacing problems)

b. Timeliness

3. PRINTING

a. Quality (uniformity, ink coverage, color register, saddle stitching, folding, and so on)

b. Timeliness

4. ADDITIONAL COMMENTS

SIGNATURE_____ DATE_____

Please return to: Gayle A. Hendrickson, Director
Communication Services By:_____

THANK YOU VERY MUCH

APPENDIX

A. REFERENCE SOURCES

Business Publication Rates and Data, Standard Rate & Data Service, Inc., 5201 Old Orchard Rd., Skokie, IL 60076.

Colgate, Craig, Jr. and Gustafson, Mattie Ellen, National Trade and Professional Associations of the United States and Canada and Labor Unions, --12th Edition, Columbia Books, Inc., 734 15th St. NW, Washington, DC 20005. 1977.

Darrow, Richard W.; Forrestal, Dan J.; and Cookman, Aubrey O., Public Relations Handbook, The Dartnell Corp., Chicago, IL 60640. 1967.

Direct Mail List Rates and Data, Standard Rate and Data Service, Inc., 5201 Old Orchard Rd., Skokie, IL 60076

Direct Marketing, 224 7th Street, Garden City, NY 11530.

Goodman, Steven E., National Directory of Adult and Continuing Education: A Guide to Programs, Materials and Services, Education and Training Associates, P. O. Box 9894 Southtown Station, Rochester, NY 14623. 1968.

Hodgson, Richard S., Direct Mail and Mail Order Handbook, second edition, The Dartnell Corp., Chicago, IL 1977.

If You Want Air Time, National Association of Broadcasters, 1771 N. St. NW, Washington, DC 20036.

International Paper Pocket Pal, International Paper Company, 220 East 42nd St., New York, NY 10017.

National Center for Education Statistics, Education Directory--Colleges and Universities 1976-77. U.S. Government Printing Office, Washington, DC 20036. 1975.

National Radio Publicity Directory, 1800 Shows, Peter Glenn Publications, Ltd., 17 E. 48th St., New York, NY 10017.

Stone, Bob, Successful Direct Marketing Methods, Crain Books, A Division of Crain Communicators, Inc., 740 Rush St., Chicago, IL 60611. 1975

TV Publicity Outlets--Nationwide - 1299 shows, Washington Depot, CT 06794.

B. COMMUNICATION SERVICES
WORK ORDER FORM

Title_____ Department/Organization Job number

Ordered by_____ Budget number_____

Phone_____

Date received_____ Date due_____

General description_____

_____

Mailer Permit number

Paper stock
Body

Cover

Ink
Body

Cover

Flat size

Folded size

Number of pages

Halftones

Binding

Quantity

Delivery

Artwork

Special packaging instructions

Estimated cost:_____

Edit/Art_____

Typesetting_____

Printing_____

Date closed_____

TYPESETTER

Duplicating Services.....
University Printing.....
Communication Services.....

PRINTER

Duplicating Services.....
University Printing.....
Copy Center.....
Off campus printer.....

COMMUNICATION SERVICES

Errands.....
Layout.....
cover
inside
Finished artwork.....
Keyline.....
cover
inside
Correct keyline.....
Spec copy.....
Media Resources (Fuchs).....
Proofread.....
Write copy.....
Edit copy.....
Pagination.....
Consultation.....
Typesetting (composer).....
Type.....
Photography.....
Outside photography.....

SUPPLIES CHARGE_____

EDIT/ART CHARGE_____

PROD/DIST CHARGE_____

TOTAL CHARGES_____

C. ADVERTISING FORM (adapt to your area)

Title
Job Number

Ordered by Phone number

Department/Organization

Budget number

Date received

Ad size

Camera-ready keylines due at publication

To run in:

Minneapolis Tribune	Skyway News
Section	Section
Date	Date
Minneapolis Star	Downtowner
Section	Section
Date	Date
St. Paul Pioneer Press	Lilly Publications
Section	Section
Date	Date
St. Paul Dispatch	Post Publications
Section	Section
Date	Date

Other
Date

Space reserved by Date
Media contact Phone

Purchase Order No.
Requisition No.